

# Visual Arts – Art and Visual Arts – Design

## External Assessment Cover Sheet

Assessment Type 3: Visual Study

**SACE Registration Number:**

Visual Arts – Art

Visual Arts – Design

**Topic** WATERCOLOURS

**word count** 1979  
(for written only)

This **visual study** is assessed using the following specific features:

Practical Application	Analysis and Synthesis	Inquiry and Exploration
PA1	AS1	IE1
PA3	AS2	IE2
	AS4	

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# VISUAL STUDY

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Watercolours

WORD COUNT: 1979

SCHOOL NUMBER: 558

SACE NUMBER:

My symbol: ○

**Some images have been removed from this document due to copyright issues.**

**Where possible the images have been replaced with a similar image or with a hyperlink to the same or a similar image.**

**The hyperlink will be identified by an  
outline**

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## INTRODUCTION

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Watercolour- the art of painting with watercolours, especially using a technique of producing paler colours by diluting rather than by adding white.<sup>1</sup> I chose to focus on watercolours as the technique requires a balance between the amount of water to pigment- a balancing act, requiring attention to detail and patience, both things I wish to improve on. Watercolours intrigue me as there are numerous different ways they can be used, to create varied works showing diverse moods ranging from abstract to realistic. The watercolour artists I chose to investigate are Susan Sheridan, Karlyn Holman, Elaine Mortimer and Roger Murphy.

Susan Sheridan, produces predominantly abstract artworks, manipulating watercolours to place emphasis on light play, as well as the mood that the subject provokes.<sup>2</sup> Sheridan's paintings portray the Australian bush and the outback's sense of vacancy.

Karlyn Holman combines a sense of abstract and realism to create visually aesthetic artworks. Her use of diverse techniques show contrast between artworks and challenges me to further explore watercolour techniques. Holman's works reflect calm and joyful moods.

Elaine Mortimer shows interest in Australian landscapes and focuses on loose lines and shapes to reflect the diverse nature of our country, which is seen as warm and inviting.

Roger Murphy immerses himself in the surroundings of his subject and his works are predominantly realistic. Murphy's artworks show a range of detailed techniques, especially line-work, and evoke a sense of calm.

These artists highlight the world we live in, especially Australia, and the impact that we have on it, showing cultural and social contexts. Through in-depth analysis of their works, I will build on knowledge and skills and apply these to my own artworks.

### Nuga Nuga

3

Susan Sheridan  
Nuga Nuga

### No suitable replacement image could be found for Murray Morning

5

Elaine Mortimer  
Murray Morning

### Untitled

4

Karlyn Holman  
Untitled



6

Roger Murphy  
Old Abandoned Mine Building,  
Story's Creek

<sup>1</sup> "The Definition Of Watercolour". *Dictionary.com*. N.p., 2016. Web. 18 Mar. 2016.

<sup>2</sup> Pinson, Peter, Jean Campbell, and Peter Laverty. *The Australian Watercolour Institute*. Willoughby: Phillip Mathews Book Publishers, 2006. Print.

<sup>3</sup> Cookshillgalleries.com.au. "Art For Sale By Australian Artist - Susan Sheridan". N.p., 2016. Web. 19 Feb. 2016.

<sup>4</sup> Holman, Karlyn. *Watercolour Without Boundaries*. Washburn, Wisconsin: Karlyn's Gallery Publishing, 2010. Print.

<sup>5</sup> Pinson, Peter, Jean Campbell, and Peter Laverty. *The Australian Watercolour Institute*. Willoughby: Phillip Mathews Book Publishers, 2006. Print

<sup>6</sup> ibid

## CONTEXT PAGE

It was in the late 1400's when watercolour became available to western artists. In this time, artists often had to grind and prepare their own watercolour paint and because of this, recipes and methods were frequently kept secret by individual artists. It was in 1766 when William Reeves (UK) sold the first water soluble dry cake watercolours. Many decades later in 1835, Winsor and Newton introduced a glycerine-softened cake, allowing the public to gain easy access to high quality painting supplies. 10 years later Winsor and Newton modified their cake formula and created a semi-liquid formula designed for metal tubes.<sup>7</sup>

Watercolour can also be looked at through a social context. Considering how different watercolour artists can depict the world we live in, especially Australia and the impact that we can create on our land, is important as well. Below is a short timeline, explaining the history and progression of watercolours.



Manuscript Illumination – Middle Ages  
1500's <sup>8</sup>



Albrecht Durer – Young Hare  
1502 <sup>9</sup>



India – The divine cowherd Krishna  
playing on his flute  
1800's <sup>10</sup>



William Blake – St Paul before Felix and  
Drusilla  
1803 <sup>11</sup>



India – Krishna and Radha watching rain  
and clouds: Month of Bhadon  
(August/September)  
1805 <sup>12</sup>



J. M. W. Turner – Ivy Bridge  
1813 <sup>13</sup>



Paul Klee – Tale a La Hoffman  
1921 <sup>14</sup>



Edward Hopper – Pemaquid Light  
1929 <sup>15</sup>

<sup>7</sup> "Brief History Of Watercolor Painting". *Bigcityart.com*. N.p., 2016. Web. 17 May 2016

<sup>8</sup> rarr,, View. "What Were The Middle Ages? – The Venetian Vampire – Hierakonpolis, Egypt". *The Young Archaeologist*. N.p., 2014. Web. 27 July 2016

<sup>9</sup> Young Hare By Albrecht Dürer - Galleryintell". *galleryintell*. N.p., 2016. Web. 27 July 2016.

<sup>10</sup> Art Gallery of South Australia

<sup>11</sup> Art Gallery of South Australia

<sup>12</sup> Art Gallery of South Australia

<sup>13</sup> "Tate Tales » Blog Archive » JMW Turner, Ivy Bridge, Devonshire Circa 1813". *Blog.tate.org.uk*. N.p., 2016. Web. 27 July 2016.

<sup>14</sup> "Tale À La Hoffmann | 1984.315.26 | Work Of Art | Heilbrunn Timeline Of Art History | The Metropolitan Museum Of Art". *The Met's Heilbrunn Timeline of Art History*.

N.p., 2016. Web. 27 July 2016.

<sup>15</sup> Kwak, Chaney. "Road-Tripping Through Edward Hopper's Maine". *WSJ*. N.p., 2016. Web. 27 July 2016.

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## SUSAN SHERIDAN

1939- Sydney

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After spending some time living on Cockatoo Island, Sheridan's early works portrayed her love of harbour, ships and the city. Another influence towards her work was her travels to New Guinea.<sup>16</sup> Her most recent artworks however depict the Australian Bush, which capture the nature and mood of the landscape, rather than its visual reality.

- Colours are key to mood
- Loose brush work

### Nuga Nuga

Nuga Nuga 117

### Susan Sheridan

Gorge Country

### Susan Sheridan

- Gradient from left to right, starting quite dark and getting lighter
- Colours indicate a sense of darkness/mist within the painting, the touch of yellow indicating sun/warmth/light
- Square shapes evident in brush strokes
- Use of layers in both the trees and the foreground
- Minimal detail, simplistic
- White/grey space in the background, perhaps hinting to the fact that we are destroying forests/trees and natural landscape to create urban landscape
- Social context: highlighting the world we live in and the beauty of nature around us

Under the Canopy

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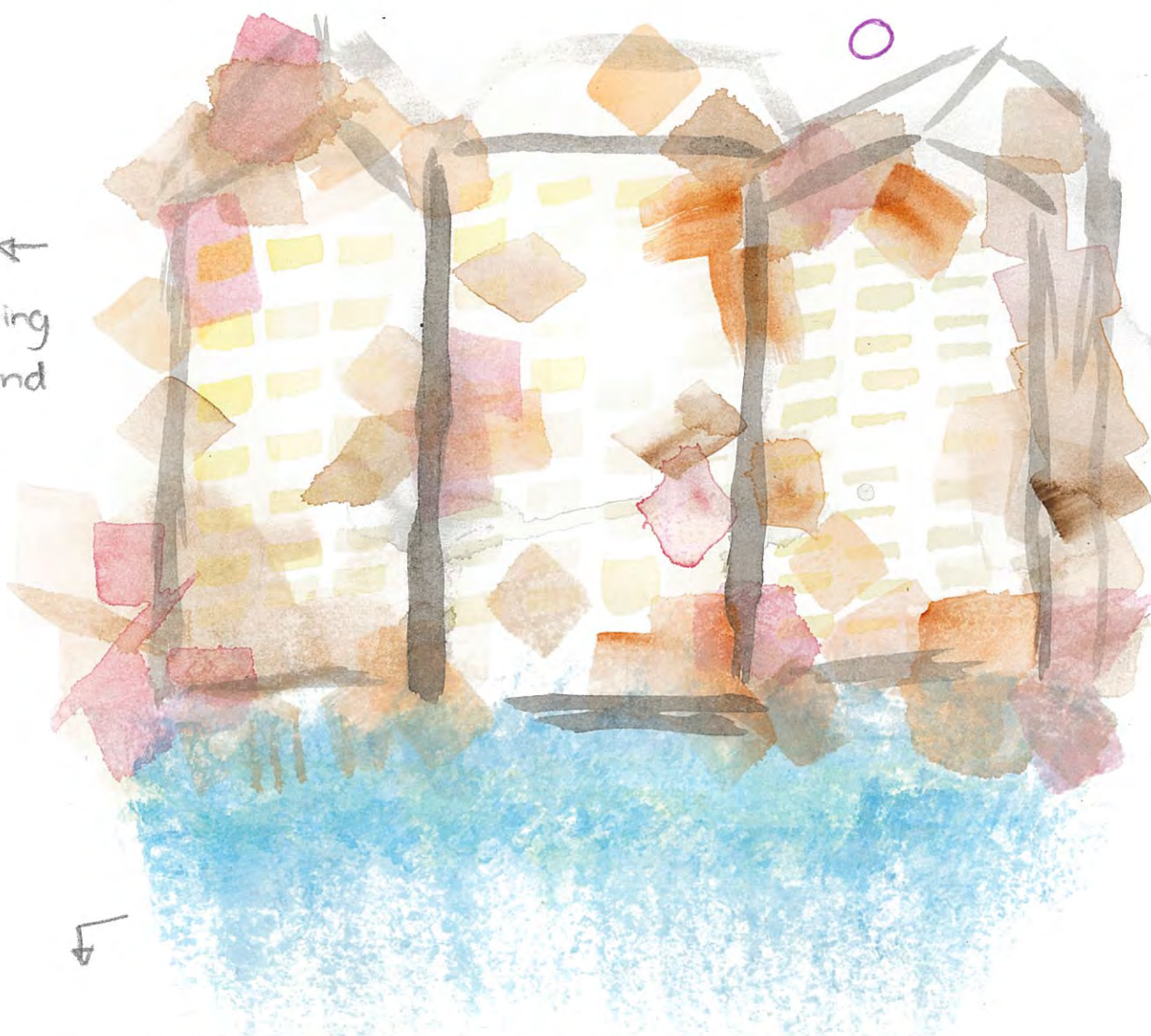
<sup>16</sup> Pinson, Peter, Jean Campbell, and Peter Laverty. *The Australian Watercolour Institute*. Willoughby: Phillip Mathews Book Publishers, 2006. Print.

<sup>17</sup> Cookshillgalleries.com.au. "Art For Sale By Australian Artist - Susan Sheridan". N.p., 2016. Web. 19 Feb. 2016.

Square shapes  
create interesting  
angle, shape and  
line

minimal  
detail

wax resist

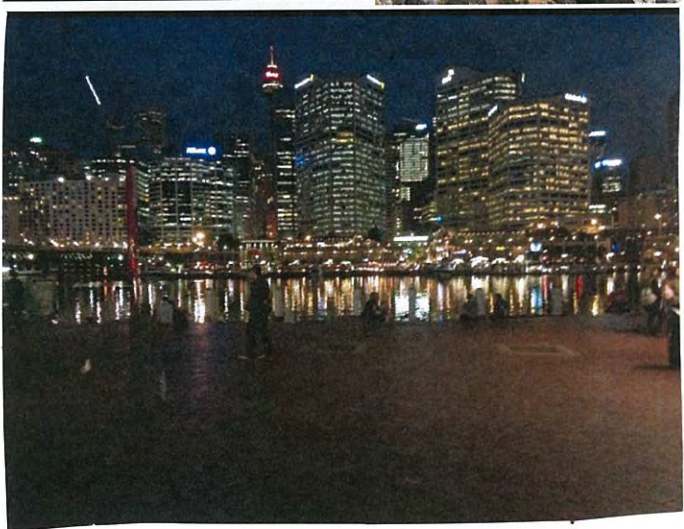
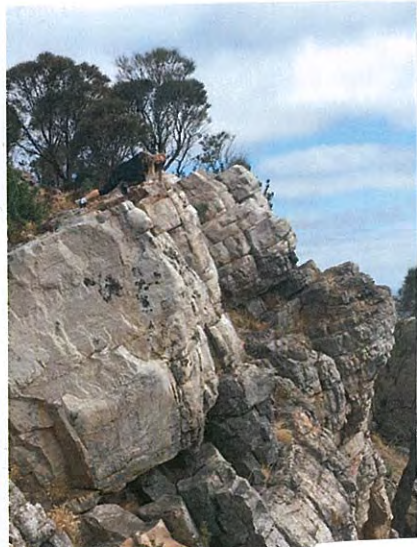


Sponge emphasises water / texture  
and boldness shown in  
Sheridan's piece



Representation of trees in  
Sheridan's artwork

lighter colours =  
life / light



movement created  
through different  
shades



→ Wet on Dry

→ Minimal detail

↓  
Wet in wet



intensity of  
blue  
- aspect of  
Sheridan's work



↓  
technique used in  
Sheridan's work

Soft colours



light brush strokes

→ darkness as contrast



abstract square interpretation of below



- dark  
- neutral colours

→ darkness  
→ mood evoking



↓  
Painting with sticks  
- create broken lines

### VISUAL LEARNING

- wet on wet vs wet on dry = different effects
- pigment without water = bold



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## KARLYN HOLMAN

*Owned and operated gallery since 1968, United States*

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Karlyn Holman places a heavy influence on nature for her artworks, both abstract and realistic. Holman "...enjoys the challenge of trying to control an elusive medium (watercolour) and loves the luminosity that transparent paint produces..."<sup>18</sup>

Holman's works interested me because of her variety of techniques. Each artwork utilises an assortment of contrasting and complementing colours to create a work that is both visually aesthetic, balanced and detailed. The contrast between intricate brush and pen work in some works, to loose and free shapes in others, is shown in her collection of artworks. Her book *Watercolour Without Boundaries*, has proven as an aid in my Visual Study, as she taught me how to manipulate watercolours, create different textures and tones and to enjoy expanding my skills.

### **Karlyn Holman**

### **Karlyn Holman**

Untitled

Untitled<sup>19</sup>

- Emphasis on textured and tonal layers; of watercolour, detailed drawing in ink pen
- harmonious colour palette using complementary colours
- Buildings created with angular, sharp edges, contrasting with blurry, organic lines
- Line work is thin and detailed
- Large brush strokes create a sense of movement – rising and falling
- Social context – portraying the world around us
- Capturing joy of new places, non-structured manner in which buildings are arranged

### **Karlyn Holman**

Untitled

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<sup>18</sup> KarlynsGallery.com, "Information On All Things Karlyn Holman". N.p., 2016. Web. 23 Feb. 2016.

<sup>19</sup> Holman, Karlyn. *Watercolour Without Boundaries*. Washburn, Wisconsin: Karlyn's Gallery Publishing, 2010. Print.

①



- ① - pen has leaked into watercolours
- shadow / light
- movement of watercolours
- water / waves
- interesting shapes left behind by pen

②

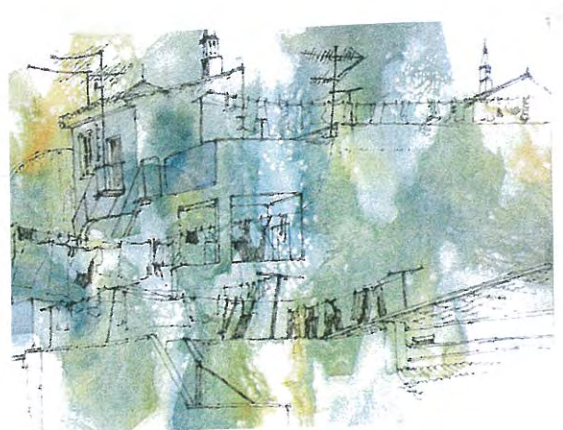


- ② - loose lines
- unstructured

③



- ③ - bolder colours
- square shapes



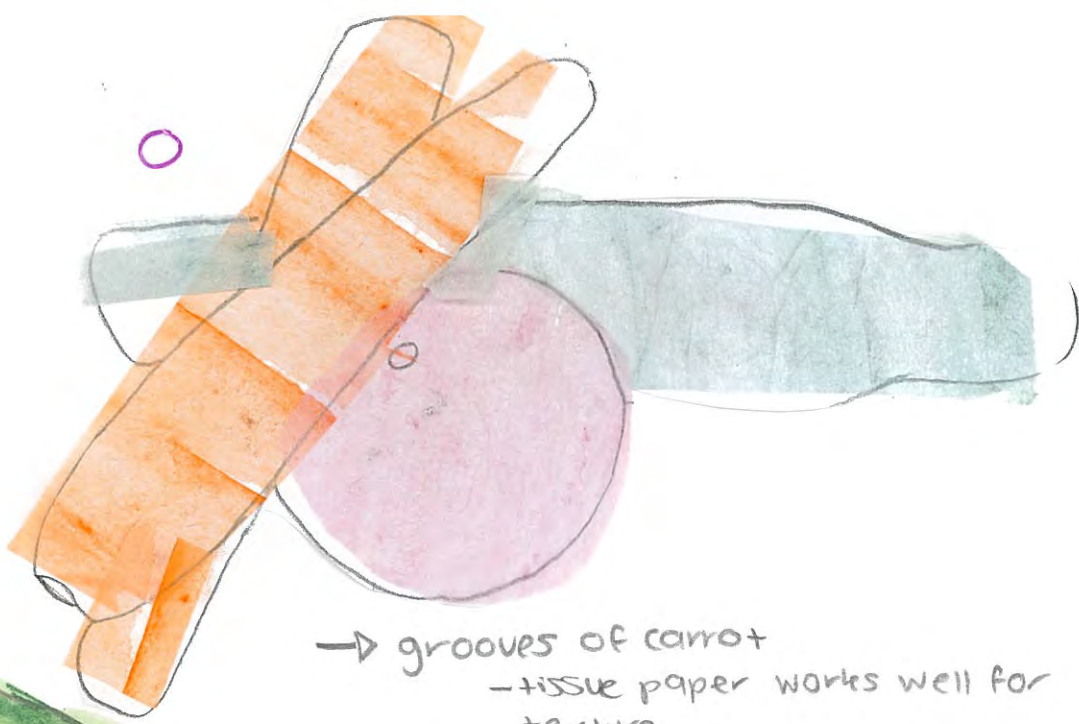


not blended well

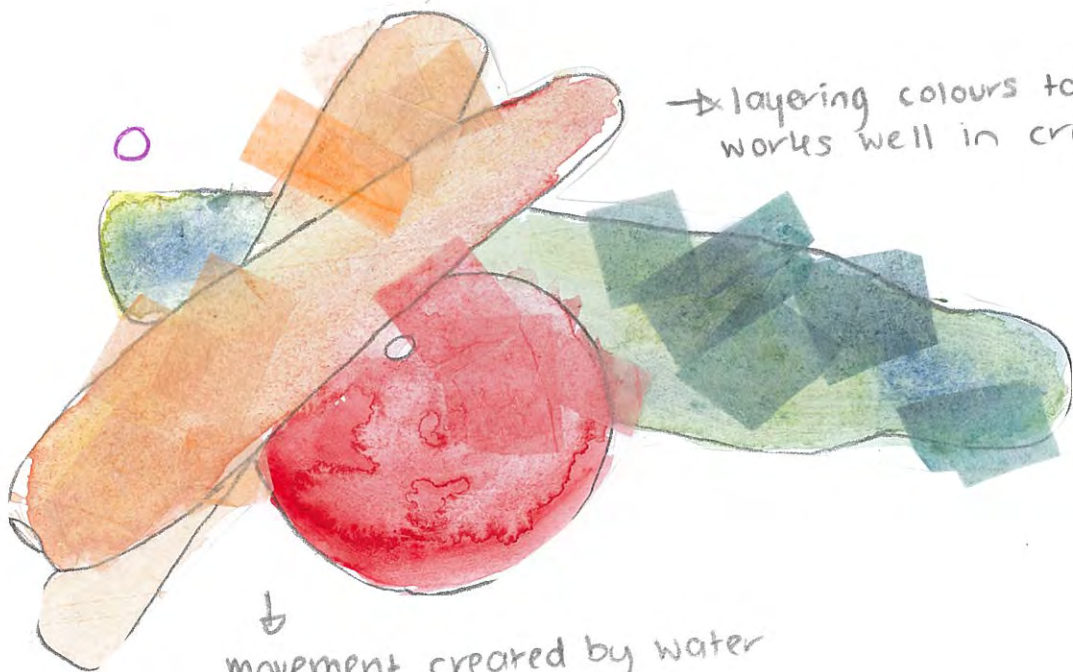


→ watercolour pencils

↓ works well on tomato  
- different colour tones/shades

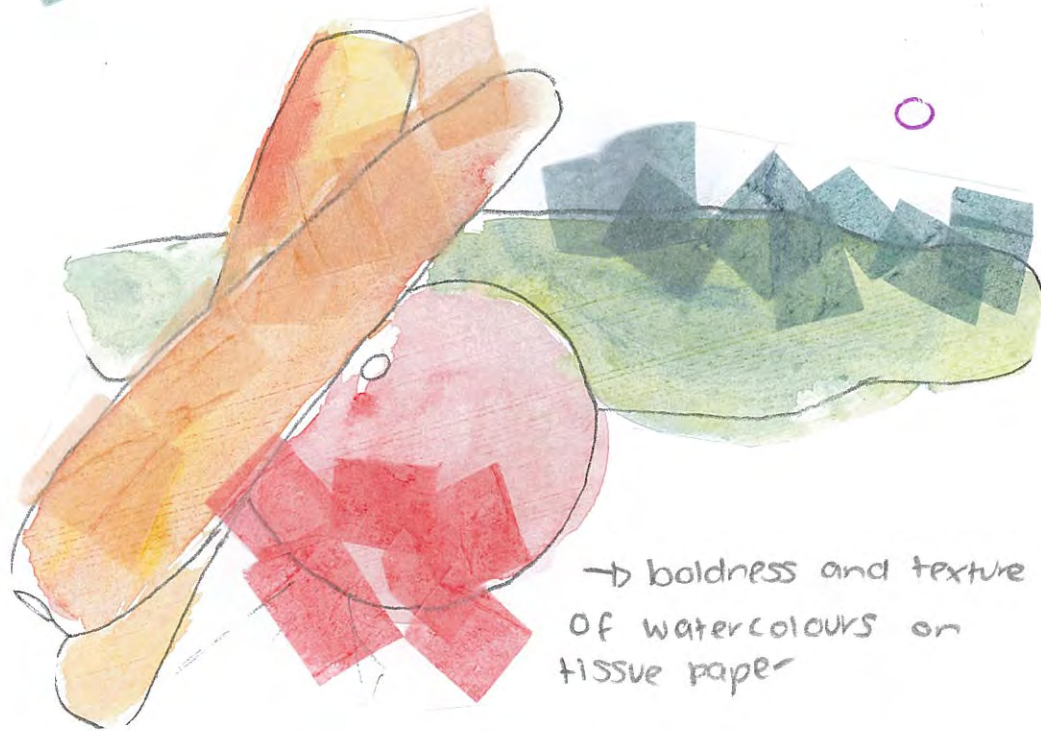


→ grooves of carrot  
- tissue paper works well for texture



→ layering colours together works well in creating tone

↓ movement created by water along with texture of tissue paper works well

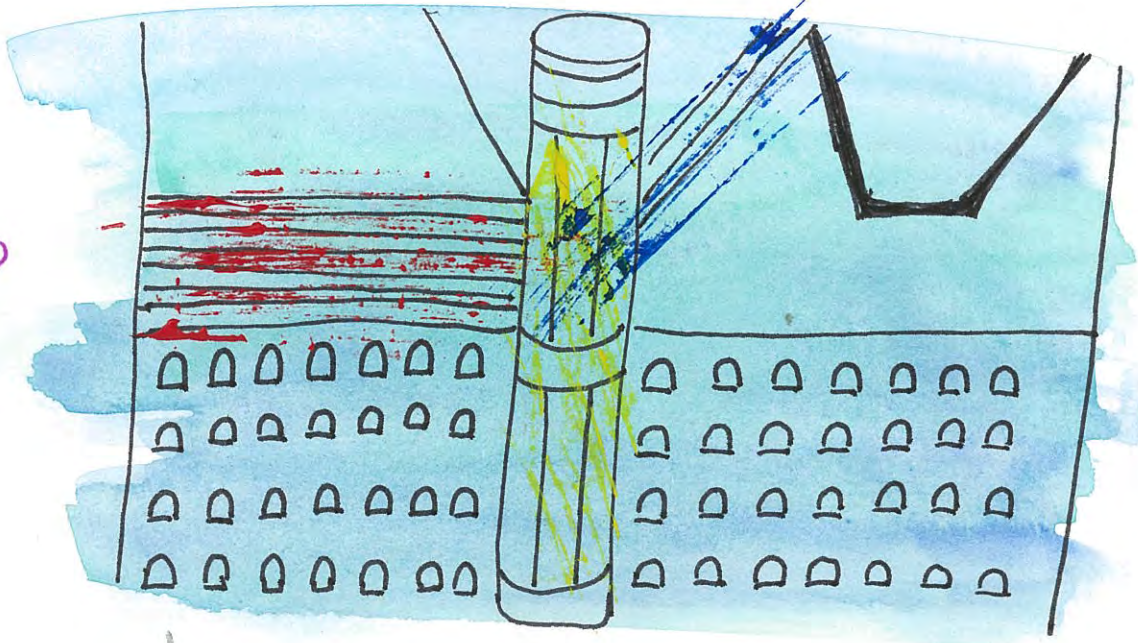


→ boldness and texture of watercolours on tissue paper



→ shadow adds depth

→ watercolour layer using cardboard edge

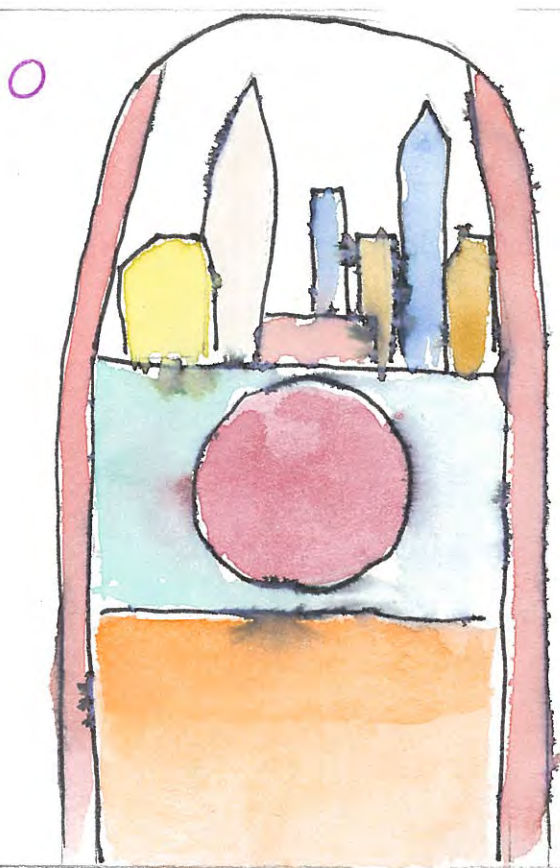


↓ Pen  
- constant throughout Holman's works

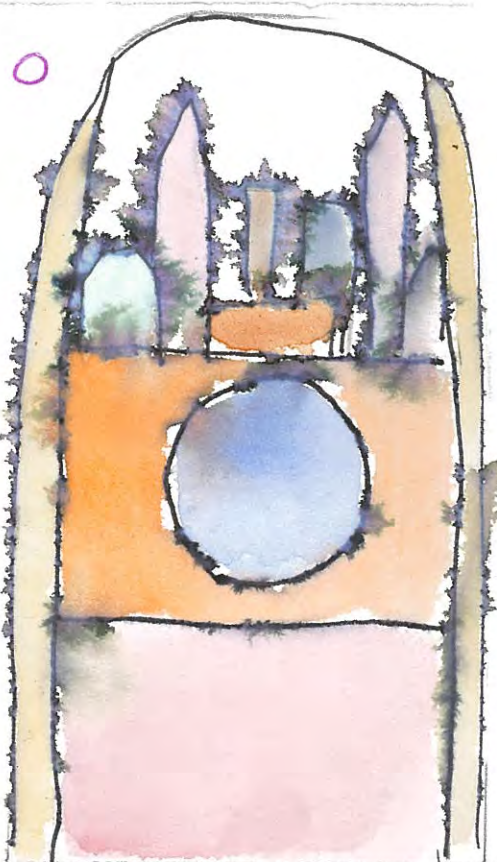
colour palette  
↑ - bold  
- complementary



Splatters  
in last layer  
add movement  
and vibrancy



↓ Pen and paint investigations



↓ Water on pen  
- blurred  
- interesting to look at



→ colours are too bold (yellow)

→ blurring  
→ uneven

→ colours mixed in with others

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## ELAINE MORTIMER

1938- New South Wales

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With a particular interest in Australian landscape<sup>20</sup> Elaine Mortimer's artworks reflect the diverse nature of our country. Drawing inspiration from architecture and landscapes. Mortimer grasps concepts of line and shape well to create unique pieces of art.

### Elaine Mortimer

#### "Garden"

- Heavy use of water to create movement and shapes
- Warm, realistic + natural colours
- Glassy effect on water contrasted by reflections
- Trees have minimal detail yet create a sense of complexity
- Focal point is directly in the centre, dividing the work symmetrically
- Diverse range of line – jagged, curved, straight
- No outlines= free
- Evokes a content emotion

Murray Morning



### Elaine Mortimer

#### "Autumn Stream"

River Slide

<sup>20</sup> Pinson, Peter, Jean Campbell, and Peter Laverty. *The Australian Watercolour Institute*. Willoughby: Phillip Mathews Book Publishers, 2006. Print

minimal detail  
↑ much like Mortimer's



→ Interesting pattern / line work

→ too abstract

→ dry brushing did not work well



→ much layering

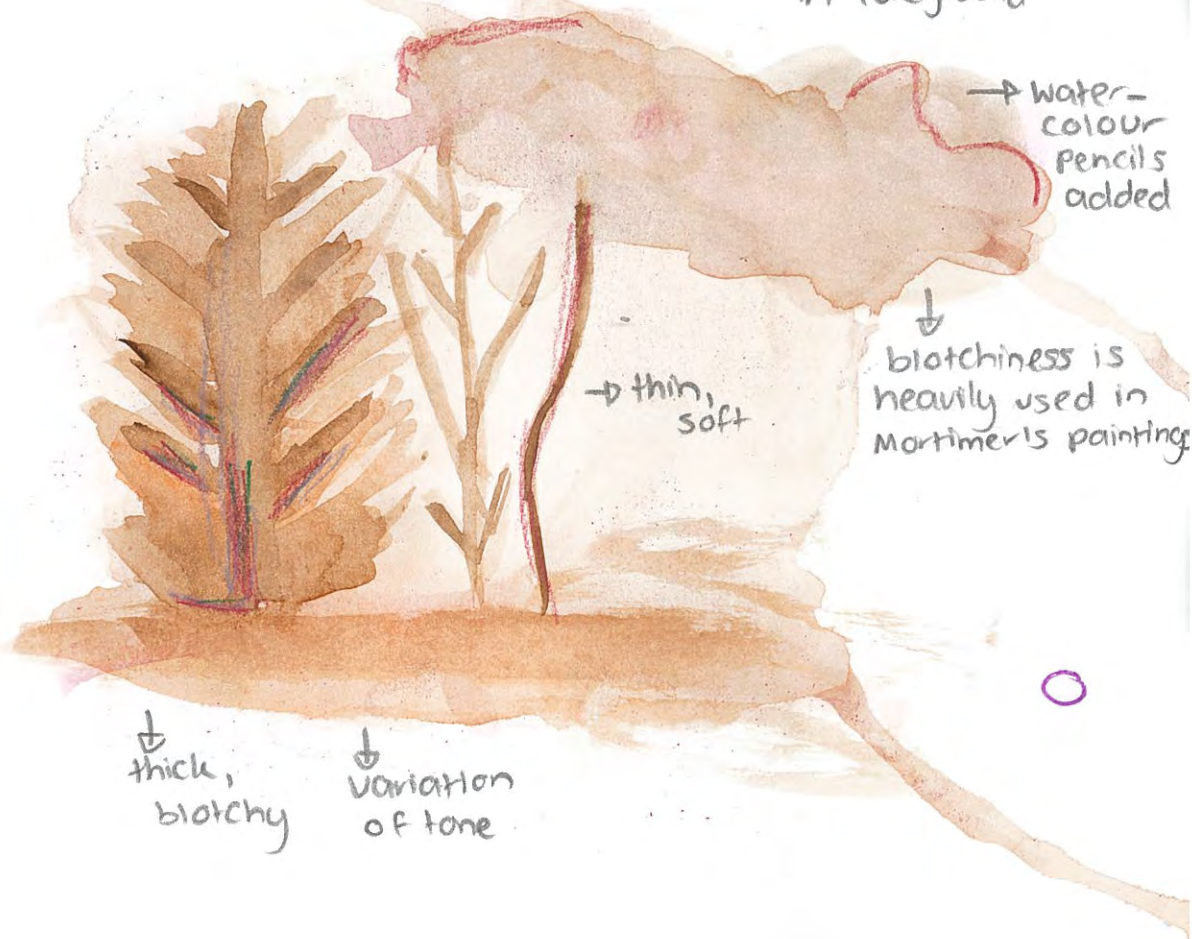
→ using cardboard edge to drag colours

→ bolder colours in foreground



↓ squiggles add movement

↓ darker tone



→ water-colour pencils added

↓ blotchiness is heavily used in Mortimer's paintings

→ thin, soft

↓ thick, blotchy

↓ variation of tone



→ extra use of water = blotchy effect

→ cliff investigation

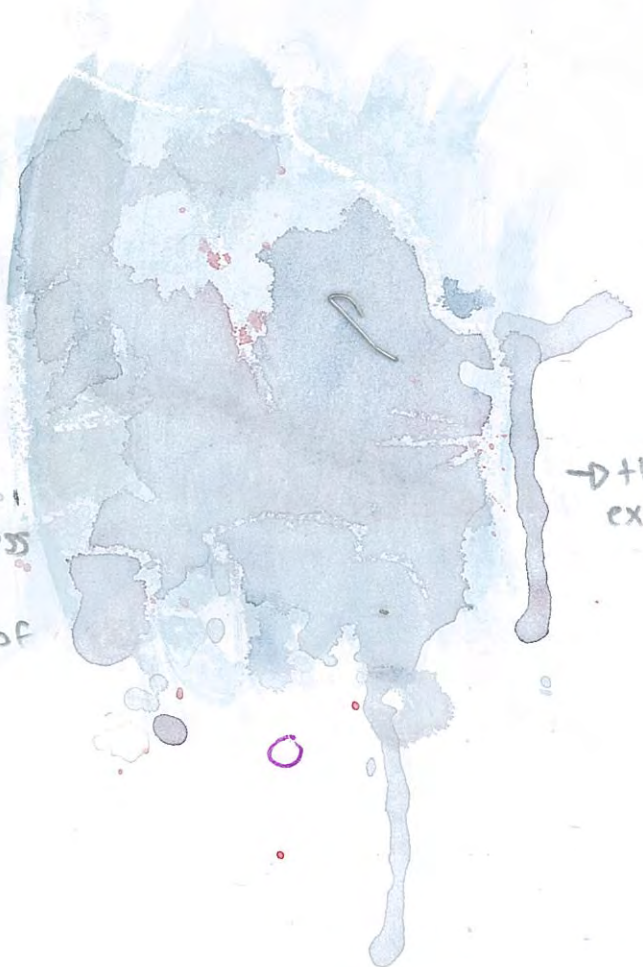


↓ different textures - sea like

→ movement



↓ swipes of colour - diluted



desired effect  
- blotchiness  
- drips  
- essence of cliffs

→ tissue to remove excess



I enjoy the texture this brush creates



sharper angles and line  
work on outer edges



↓ colours naturally blend

→ creates water marks

→ wet in wet technique



middle shape  
created by adding water

blending of colours  
worked well



reflections / shadows are  
used in Mortimer's works



# ROGER MURPHY

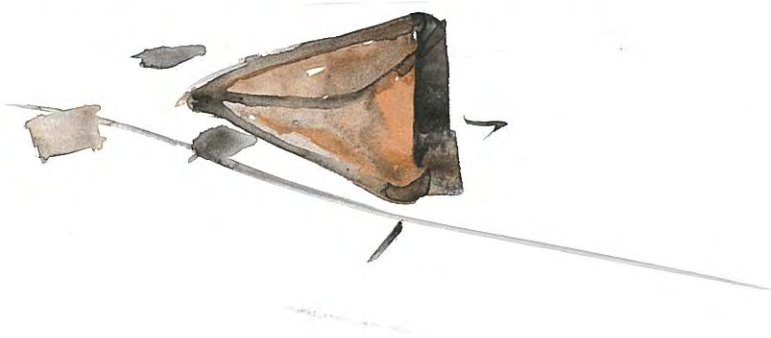
1939-

Hobart born artist Roger Murphy "likes to feel himself in the landscape - on the river bank, on the shoreline or in a street."<sup>21</sup> As an artist he tries to capture the colour, light and atmosphere of the landscape. Travel is a big influence such as visits to Europe and the Pacific region, which stimulate new artworks.

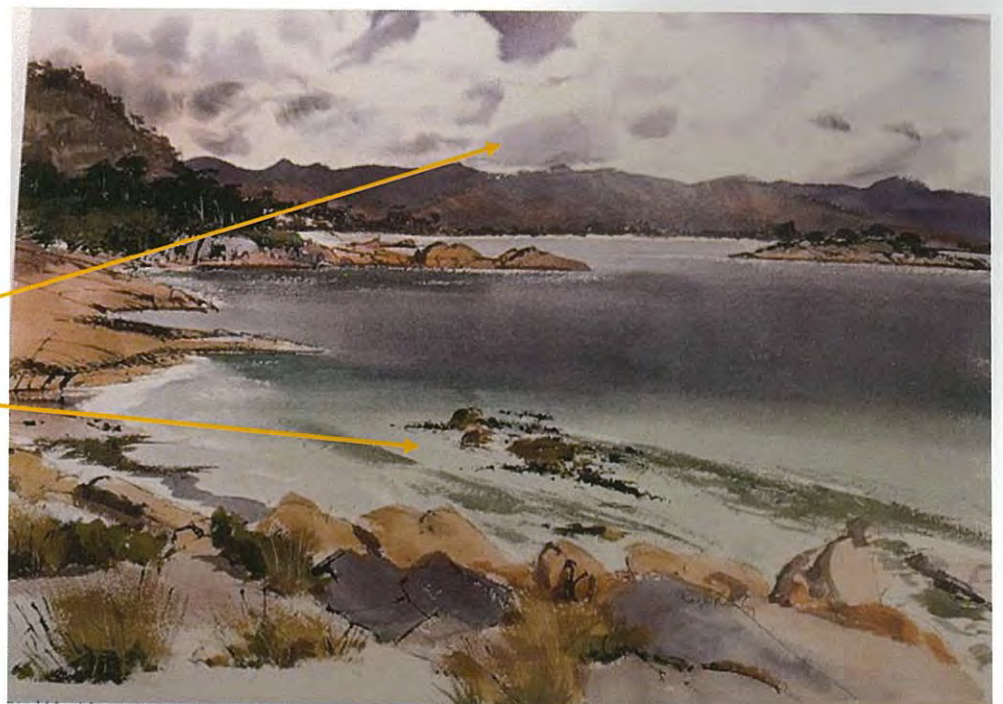


Old Abandoned Mine Building, Story's Creek

I particularly like Murphy's works as they show immense depth and detail. It is interesting to see how previous artists in this Visual Study have used watercolour, compared to Murphy. It is evident that Murphy paints realistically and uses more concentrated pigment. His artworks leave viewers visualising themselves in the landscape allowing them to imagine the tranquillity of the scene.



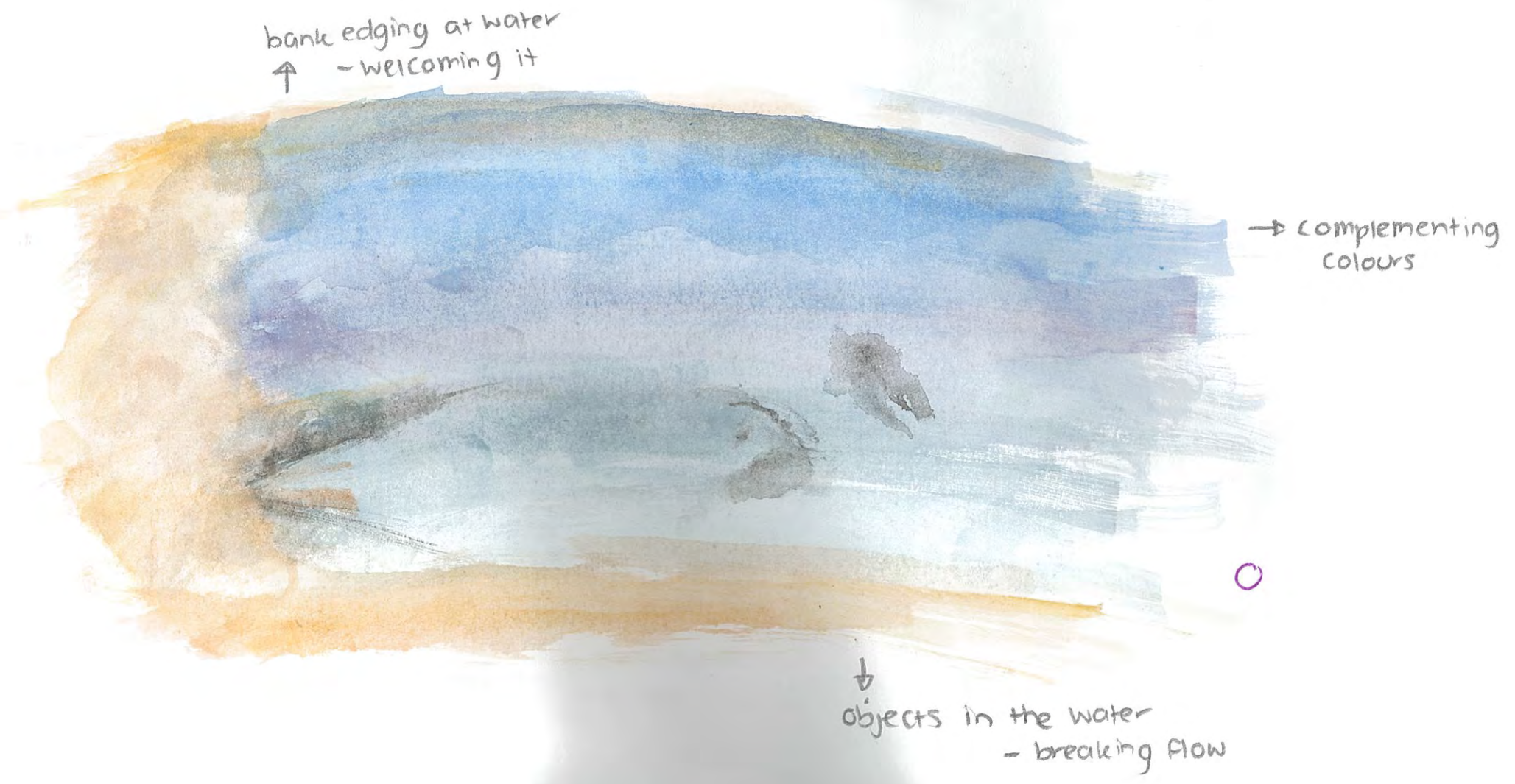
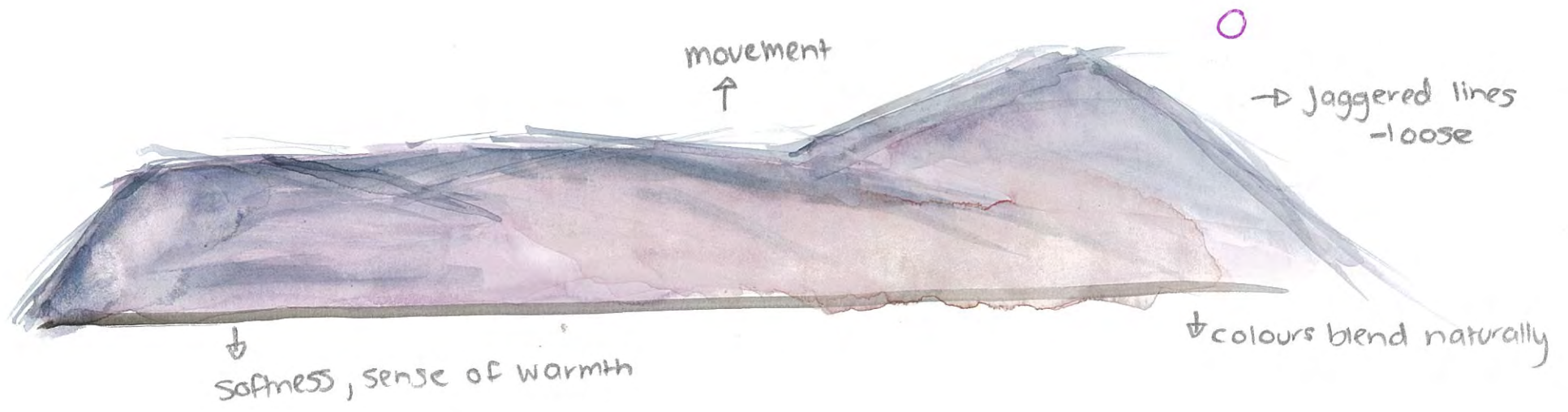
- Intricate brush strokes
- Detail shown on the banks and trees
- Foreground detailed, background blurred
- Perspective- creating depth
- Soft colour tone- neutral
- Layering of watercolour – wet on wet technique evident = tone
- Clouds=fluffy, full, create movement- wind
- Water=still, peaceful emotion
- Focal points
- Social context- the world we live in, highlighting nature

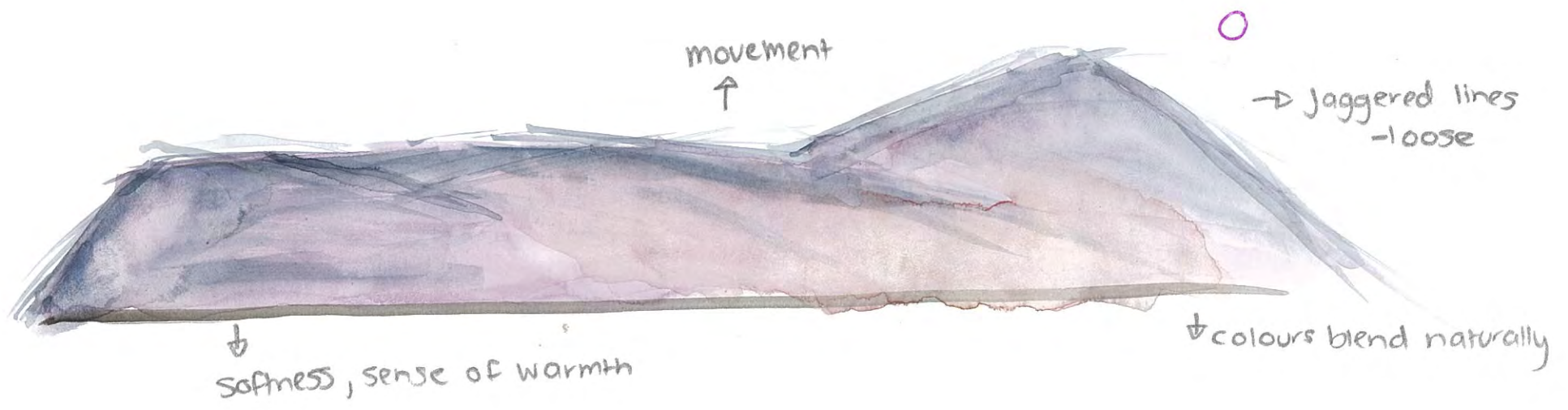


Diamond Island from Bisheno



<sup>21</sup>Design, Doodlefish. "Artist Biography | Roger Murphy". *Rogermurphy.com.au*. N.p., 2016. Web. 13 Mar. 2016.





bank edging at water  
↑ - welcoming it



↑ movement, looseness



→ Varied thickness

← roof tiles  
- an aspect in Murphy's Painting

→ Investigating line and colour



↑ colours bleed well together



→ Investigating colour

⊥ empty tiles = missing / unfinished / broken

Water marks create interesting texture and line

↑ movement



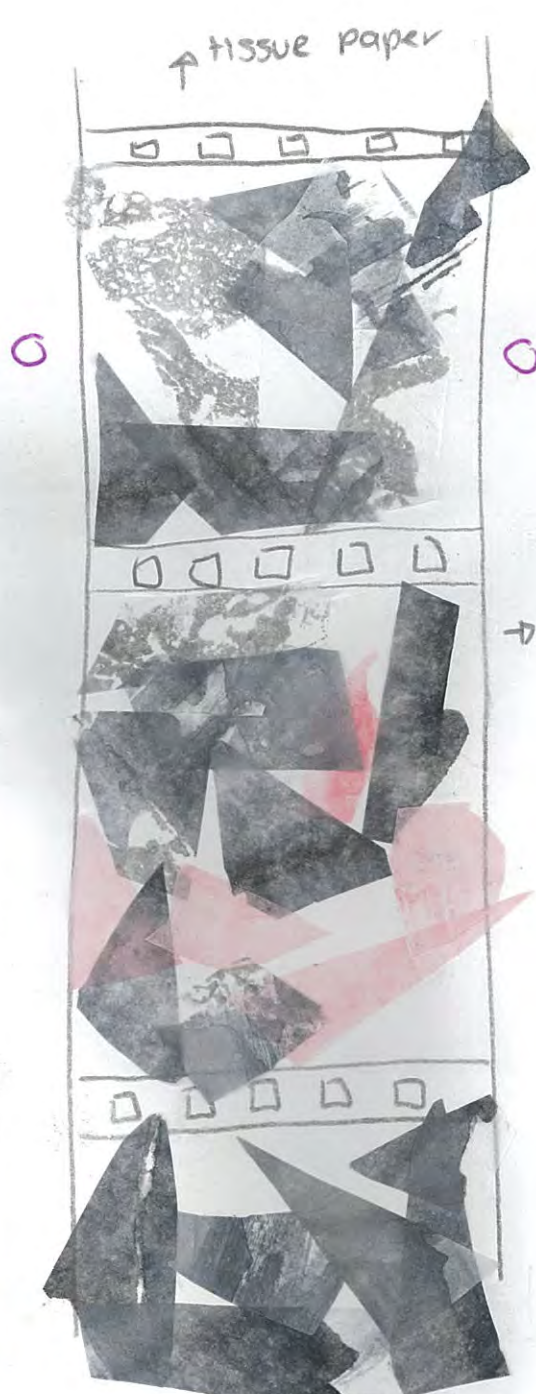
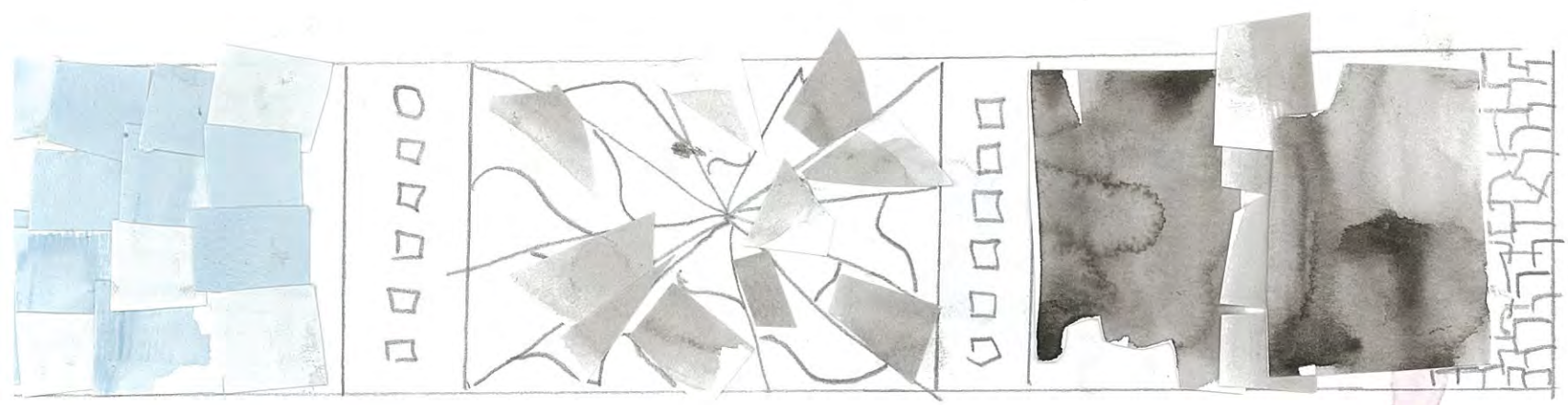
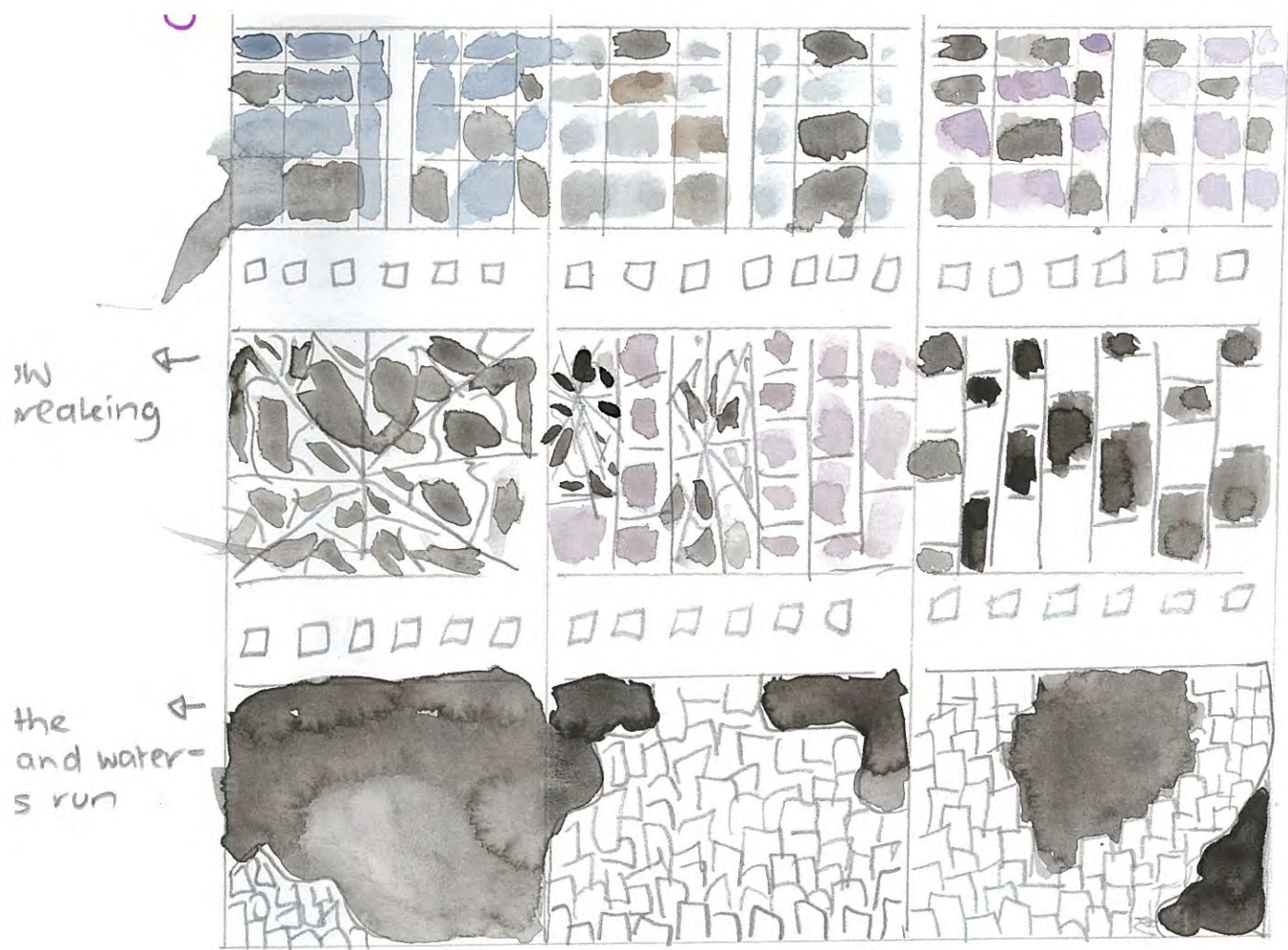
↓ Jagged, straight, angled lines

▽ new technique learnt  
- allow water to run free

↓ masking fluid - new technique

← addition of sticks = 3D  
- softer colours  
↳ more water







↓  
Broken lines based  
on Murphy

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## CONCLUSION

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In my visual study I focused on how artists use watercolours to create paintings of various moods, ranging from semi-abstract to realistic. The artists I studied included Susan Sheridan, Karlyn Holman, Elaine Mortimer and Roger Murphy. Each of these artists use watercolour techniques to produce works that reflect the world we live in and the impact we create. The obvious difference between each artist is their style, but differences are also shown in the way that each artist manipulates the medium to evoke a particular mood.

The images on the right are the interpretations I first created on day 1 of the Visual Study. Not knowing much about watercolour or how to use it, I hoped for the best. Through my subsequent investigations it is evident that I learnt a lot about how watercolours can and should be used. I learnt how to manipulate the watercolour using cardboard edges, crayon and masking fluid. I established knowledge about balance and how to create darker and more intense colours by adding less water and if a more diluted effect is desired, add more water. Furthermore I explored with the wet-on-wet effect and now know that sometimes it is best to let the colours mix together by themselves to create the softer mood. The images underneath are much more successful experimentations that I created in the final weeks of the Visual Study. It is obvious that the knowledge I have established is shown in these works, as much greater detail, techniques and care has been taken and this is represented.

What I found most challenging throughout the Visual Study was having the patience to pay attention to detail in my interpretations. In my introduction I said that this was something that I needed to improve on and that is why I chose to explore watercolours. I can now confidently say that I have more patience when experimenting with new techniques and mediums. I have learnt about layering to create depth, and now have a sound knowledge about this. Another important aspect I discovered is to have a steady brush stroke. Watercolours hold a sense of delicacy with them and this must be brought to the brush.

Another important aspect of watercolour paintings that I have learnt about is mood. The mood that is portrayed in all of my artist's works vary, and this is a key tool when manipulating watercolour. It is vital to think about colour when choosing a mood for your painting, as the colour and its intensity, will ultimately portray the mood, e.g. greys and blues suggest gloominess.

Through the Visual Study I was able to explore a new medium (watercolours) and learnt a range of new techniques that can be applied to future artworks. I have been able to build these new skills and improve my interpretations as the visual study progressed, and I feel that I have grown as an artist by applying my new-found knowledge. Watercolours have taught me to be patient and to hold a sense of softness when painting. Watercolours have also taught me to persevere as improvements can be made. At the conclusion of my Visual Study, I can now say that I thoroughly enjoy working with watercolour and it has become one of my favourite mediums.



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